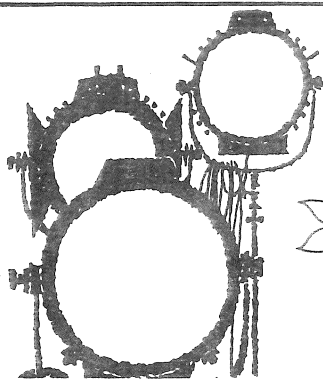


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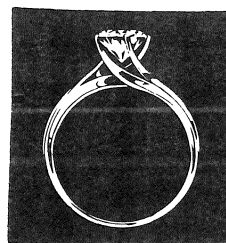
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# Cast

in order of appearance

Élise (Harpagon's daughter)	Debbie Bowman
Valère (Harpagon's steward, in love with Élise)	Dennis Romer
Cléante (Harpagon's son)	Marc Smythe
Harpagon (the miser)	Michael Carroll
La Flèche (Cléante's valet)	Doug Redding
Master Simon (a moneylender)	George Spelvin
Frosine (a matchmaker)	Teri Hiatt
Dame Claude	{ Stephanie Lewis Karen Rossi Thomas Tilton
Brindavoine	
La Merluche	
Master Jacques (Harpagon's coachman and cook)	Michael Hartman
Mariane (a newcomer, in love with Cléante)	Pennie Wilfong
An Officer-of-the-Law	Earl Roosa
Seigneur Anselme	Ed Vaughan

# Scene

A day in Monsieur Harpagon's house in Paris, in the year 1668

ACT I – Morning

Intermission

ACT II – Afternoon

Intermission

ACT III – Evening

# Crews

Stage Manager: Karen Rossi  
 Box Office: Sue Lare  
 Costumes: Margie Kendall, Kay Keller,  
               Mrs. Jo Runnels, Linda Thayer  
 Lights: Stephanie Lewis, Tom Tilton  
 Props: Nancy Scott, Ed Vaughan  
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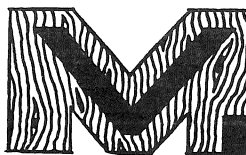
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## Directors

**CHARLES W. DODRILL**, Director of Theatre at Otterbein College since 1958, holds an A.B. degree from Glenville State, an M.A. from Kansas University and a Ph.D. from Ohio State. Dr. Dodrill is past-president of the Columbus Arts Council and the Ohio Speech Association, and he is the current vice-president of Theta Alpha Phi National Dramatics Honorary. He is responsible for many innovations in the Otterbein theatre program, including the "guest star" program, New York and London Theatre Tours and the Summer Theatre program.

**FRED J. THAYER**, Designer-Technical Director at Otterbein since 1960, is a graduate of Bowling Green University with an M.A. in Theatre. He has completed residency requirements for the Ph.D. at Ohio State. Mr. Thayer has designed for the University of Toledo, Toledo Children's Theatre, Bowling Green and the Huron Playhouse. Among the 60 productions which he has designed and technical directed (about 45 at Otterbein) *A Man for All Seasons* is his recent favorite.

**ROBERT CROSBY**, Chairman of the Department of Speech and Director of Theatre at Ohio Wesleyan University in Delaware, joins the Otterbein Summer Theatre to direct Moliere's fine comedy, *The Miser*. Holder of the Ph.D. from Indiana University, Dr. Crosby has directed over 100 productions, with special interest in Shakespeare, American drama and children's theatre. He is director for the annual Ohio Wesleyan Shakespeare Festival.

**TERI HIATT**, a recent Otterbein graduate from Whitehall, returns to the Otterbein Summer Theatre for the third season, this time to direct *Black Comedy* and *The Tiger* and to act in the other productions. An outstanding actress with about 25 acting roles during her college career, Teri plans to pursue a professional career. Her favorite roles include Rosalind in *As You Like It*, Jeannie in *Brigadoon*, Elizabeth in *The Crucible*, Peter Pan, Sabina in *Skin of Our Teeth*, Cherie in *Bus Stop* and Viola in *Twelfth Night*.

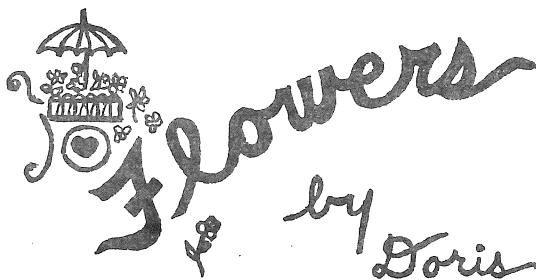
**PETIE DODRILL** is a native Pennsylvanian with a B.A. degree from Penn State and an M.A. in Theatre from Ohio University. She has worked as an actress, director, designer and costume designer for several theatres, and she functions as Costumer and Children's Theatre director at Otterbein. She has created an active Creative Dramatics program for the Westerville Recreation Department, and she is a part-time teacher at Gahanna Lincoln High School.



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## Director's Note

For me, Molière's comic genius lies in his range as a writer of high comedy, middle, and low. His great high comedies (especially *Tartuffe* and *The Misanthrope*) – five acts in verse in the neo-classic tradition – stand the test of time for even the best critics both as fine literature and as good theatre.

His low comedies (like *Sganarelle* and *The Doctor in Spite of Himself*) – slapstick farces in the *commedia d'elle arte* tradition – are immortal theatre pieces popular with audiences who like to laugh and with actors who yearn to play the parts because they are incurable hams who like to hear that lovely sound the audience makes.

And no one asks "Is it literature?" or even "What does it mean?" – although those of us who love the theatre inordinately tell over again that Molière, like Shakespeare, was a triple-threat man of the theatre – an actor-manager-playwright who learned his trade by acting in a troupe of players and by writing plays that suited the company talents and pleased the public in order to supply the economic necessities of life. (The theatre was and is business *and* art; and the two are not necessarily incompatible, although in today's economy, they might be. They might be.)

Middle comedies like *The Miser* – five acts in prose – combine the best features and/or the worst of high comedy and of low in a hybrid comedy-farce form appealing to the "classes" and to the "masses" – more or less. Originally, Molière withdrew *The Miser* after nine performances because the "classes" in 1668 resented having their comedy in prose! In writing *The Miser*, Molière aimed for a popular success by reviving techniques of the *commedia d'elle arte* such as stock characters (the duped father, the romantic lovers, the clever servants and the stupid ones) and farcical situations strung together like a series of improvisations on a theme but scarcely structured in a tightly-knit plot. And the beating in the play is, of course, reminiscent of the tradition of slap-stick. To please the neo-classicists, the play is in the traditional five acts (traditional three today), keeps the unities of time and place (one day in a room in Harpagon's house), and presents ideas about honor and reason and passion and natural man. It is also laden with exposition and resolved by a *deus ex machina* – a device Molière uses often in his plays to unravel the complications in a hurry.

*The Miser* in French may be literature. The English translations I know are scripts that need to be translated into theatre. Translating *The Miser* with the 1970 summer company of Otterbein actors and theatre staff has been great fun – if overnight. The characters in *The Miser* cry out for the life only actors can bring them. In the script they are as flawed and undeveloped as the plot. The possibilities for setting, costumes, properties, etc., naturally excite the imagination of any theatre technician or director. How high or how low shall this middle comedy be? We hope our decisions for now are satisfactory. Tomorrow we'd like to try it another way. (A good play merits many productions with different approaches.)

And "What does it mean?" Can I safely say it's about money and love? That subject matter makes it universal. And since Molière wrote it there must be insights into human nature – portraits of "natural man" that may help us to see our own excesses and eccentricities (are we not all human?) and laugh them away. If you like plays for thought, there are many ideas to discover. For relevance, reflect on the "generation gap."

Please know, though, that we did it just for fun – or I did. *The Miser* is one of Molière's plays most often presented in the theatre (then and now) because it is always "good theatre" for those privileged to enjoy the process of creating the play and frequently "good theatre" for those seeing and hearing the product.

ROBERT R. CROSBY,  
Director

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## *Summer Theatre Company*

**DEBORAH BOWMAN**, an Otterbein senior from Westerville (previously Florida), returns to the Summer Theatre for a second season, having functioned as an apprentice during our first season. Recent acting appearances include Mae in *Cat on a Hot Tin Roof*, Maria in *Twelfth Night* and Mrs. Higgins in *My Fair Lady*.

**MICHAEL CARROLL**, a Defiance College senior theatre student is from Akron. Mike has appeared in numerous roles at Defiance, including *The Lark*, *Mary-Mary*, *The Fantasticks*, *The Caretaker* and *Mourning Becomes Electra*. Mike also has a one man show called *Mark Twain*.

**MICHAEL HARTMAN**, an Otterbein graduate from Kettering, returns for a second summer as an actor. Recent roles include the Common Man in *A Man for All Seasons*, Will in *Bus Stop*, Rev. Banks in *Pursuit of Happiness*, *The World of Carl Sandburg* and Doolittle in *My Fair Lady*.

**TERI HIATT** — see previous page under directors.

**MARGIE KENDALL**, an Otterbein senior from Springfield, Virginia, serves as Wardrobe Mistress for the summer. Margie has a major in Elementary Education, but she has worked actively in the winter theatre productions, particularly in costumes.

**SUE LARE**, an Otterbein senior from Rome, New York, serves as Box Office Assistant for the summer. She has worked extensively in all areas of theatre, including recent singing roles in *The World of Carl Sandburg* and Mrs. Pearce in *My Fair Lady*.

**STEPHANIE LEWIS**, an Otterbein senior from Upper Arlington, is a member of the acting company. Her numerous acting roles include dancing appearances in *Carousel* and *My Fair Lady*, Abigail in *The Crucible*, Margaret in *A Man for All Seasons* and Maggie in *Cat on a Hot Tin Roof*.

**DOUG REDDING**, an Otterbein senior from Westerville, has appeared in numerous productions for Westerville High School and the Otterbein College Theatre. Major roles include Fagin in *Oliver!*, the Villain in *The Prince and the Pauper* and Jamie in *My Fair Lady*.

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**DENNIS ROMER**, an Otterbein senior from Miami, Florida, returns for a second summer as an actor. Major roles include Billie in *Carousel*, Desmonde in *The Happy Time*, the Duke in *Twelfth Night* and Henry Higgins in *My Fair Lady*. He appeared last summer in the leading role of the W. Va. outdoor drama-musical, *Honey in the Rock*.

**NANCY SCOTT**, an Otterbein graduate from Marysville, serves as Property Assistant for the summer. Nancy has been very active in all aspects of theatre work including acting and dancing appearances in *The Prince and the Pauper* and *My Fair Lady*.

**MARC SMYTHE**, an Otterbein junior from Sylvania, is a member of the acting company. Recent major roles include Harold Hill in *The Music Man*, Antonio in *Twelfth Night* and Harry in *My Fair Lady*. Marc recently won the Ohio Speech Association contest in manuscript reading.

**KEITH SQUIRES**, an Otterbein junior from Willard, serves as Scenery-Lighting Assistant for the summer. He has worked actively in all offstage areas, but he is particularly interested in pursuing a career in design and technical work.

**PENNIE WILFONG**, a Defiance College theatre graduate from Delaware, Ohio, returns for a second summer as an actress. Her work last summer included outstanding performances as Elma in *Bus Stop*, bits in *Thurber Carnival*, Emma in *Absence of a Cello*, and Meg in *Pursuit of Happiness*.

**ED VAUGHAN**, an Otterbein junior from Columbus, is a member of the acting company. Major roles include Antonio in *Merchant of Venice*, Mr. Antrobus in *The Skin of Our Teeth*, Brick in *Cat on a Hot Tin Roof* and Narrator in *The World of Carl Sandburg*. Ed recently was named the Outstanding Junior Theatre student at Otterbein.

**KAY BRINKMAN KELLER**, **KAREN ROSSI** and **THOMAS TILTON** are college apprentices to the company. Kay was very active at Otterbein, having played leads in *Brigadoon* and *Snow White and the Seven Dwarfs*. Karen has been very active in all phases of backstage work at Otterbein and she has appeared in *The Prince and the Pauper*. Tom was with the company last season as a high school apprentice and he returns this summer with expanded responsibilities in technical work.

**SHELLEY BAMBERGER** and **PEGGY GIFFORD** are high school apprentices for the 1970 season. Shelly is from Canton and she has extensive experience in several musicals, while Peggy hails from Cleveland Heights and she has extensive experience in several plays and a summer studying theatre in Oxford, England.

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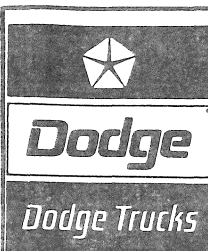


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